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Valtiner Buys Romanesque Art For Detroit

Accompanied by Mr. and Mrs. Edsel Ford, Acquires Sarcophagi and Architectural Fragments—Buys Michelangelo Drawing

By FLORA TURKEL-DERI.

Special to THE ART NEWS.

BERLIN.—Dr. William R. Valentiner, director of the Art Institute in Detroit, on his way back to the States, stopped in Berlin and kindly gave your correspondent a few informations on his sojourn in Europe and on the acquisitions which he made for the institution under his care. In Genoa, Dr. and Mrs. Valentiner met Mr. and Mrs. Edsel Ford and motoring with them to Pisa and Florence had a splendid time, all participants of the party enjoying the trip immensely. As to the acquisitions, Dr. Valentiner's interest was this once chiefly directed upon works of the early Christian and Romanesque era, for the purpose of giving it an adequate representation in Detroit. His search was crowned by success, several very important items having been acquired. Two Romanesque sarcophagi may be ranked among the most interesting relics of medieval art, further there are columns, stone tablets carved with armorial bearings, capitals and so forth, all dating of the XIIIth-XVth centuries. These pieces will give an excellent illustration of the sculptural art of the Middle Ages and will appreciably enlarge the museum's collection. A terracotta figure by Benedetto da Majano, representing John the Baptist, is another of Dr. Valentiner's purchases. He has further been able to secure in Berlin of the Van Diemen gallery a very fine and characteristic painting by Barent van Orley, a "Crucifixion."

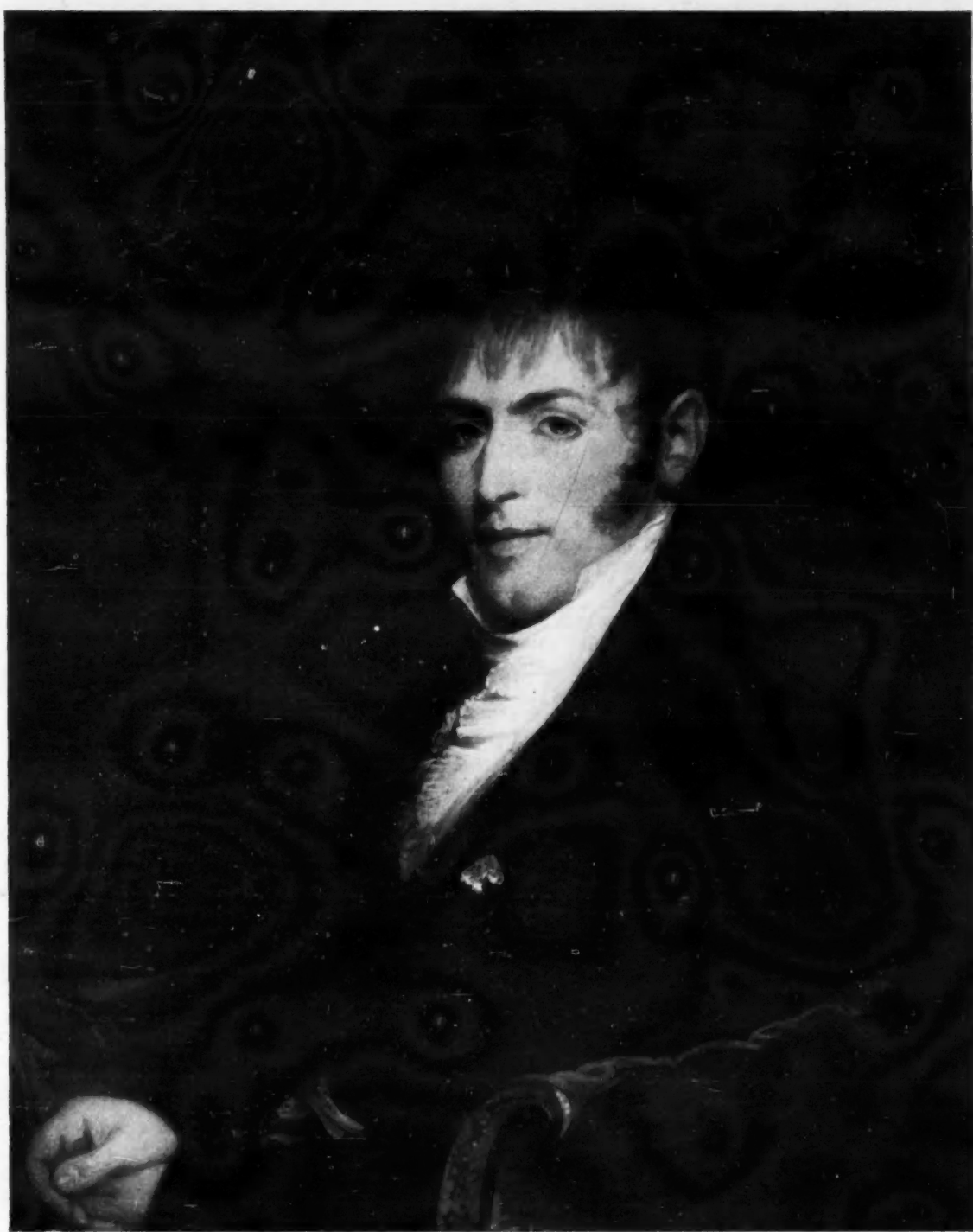
The Detroit art institute will further experience a notable gain through the addition of the superb drawing by Michelangelo, sold recently at Muller-Mensing in Amsterdam, illustrated in the Transatlantic Number of THE ART NEWS, which is, beside that in the British Museum in London, the only sketch extant of Michelangelo's designs for the Sistine chapel. The sheet has been used on both sides, a fact that naturally increases its value considerably. Through being much contested, the drawing went to \$2,200, a price that appears legitimate for such an exceptionally fine specimen. It being impossible, Dr. Valentiner explained, to find on the market an authoritative work by this master, it seemed imperative to secure this drawing, connected to his most important creation, giving as it does, an adequate representation of the greatest among Renaissance artists. Moreover drawings by Michelangelo scarcely ever appear on the market.

It is for this very reason that Dr. Valentiner intends to purchase in London at the Lord Brownlow auction a drawing by Leonardo da Vinci. By the time this report goes to press, it will be certain, whether Dr. Valentiner remained victorious in the contest and brings with him a superme example of Leonardo's versatile genius. The design is a drawing for the background of the master's "Adoration of the Magi" in the Uffizi and depicts two horses in vigorous and forceful strokes. It was recently published in the Burlington Magazine.

Dr. and Mrs. Valentiner will also be present at the opening ceremonies of the Tate gallery, following an invitation of Sir Joseph Duveen. Mr. and Mrs. Edsel Ford will be also among the guests of honor.

The well-known collector, Mr. Booth of Detroit, acquired on his recent trip in Europe a number of exceedingly valuable paintings. A work by Girolamo di S. Croce, a Palma Vecchio, a Guercino, two van Goghs and a Gauguin are among the most important of these acquisitions.

NOTE:—The two Leonardo drawings were bought by Messrs. Agnew of London.



PORTRAIT OF BENJAMIN BUZZEY, JR.

By GILBERT STUART

Illustrated in Lawrence Park's catalogue raisonné of Stuart. Now on exhibition at the Robert C. Vose Galleries, Boston

ENGLISH PORTRAITS GIVEN TO CARNEGIE

PITTSBURG.—It is seldom that such a welcome announcement as that made on June 27th by Homer Saint-Gaudens, director of the department of fine arts of Carnegie Institute, occurs in the midst of the languishing summer season. Director Saint-Gaudens states that five additional paintings by British old masters have been presented to the Carnegie Institute by Mrs. J. Willis Dalzell. Mrs. Dalzell has already presented five paintings by British artists to the institute, thus creating the nucleus of a section in the permanent collection which shall illustrate the history of painting as a background for the contemporary collection.

Mrs. Dalzell has presented the group of paintings as a memorial to her husband, the late J. Willis Dalzell. The canvases, together with the five given a year ago, are now on view in the gallery of recent accessions on the third floor of the Carnegie Institute.

The paintings in the newly presented group are:

"John Harvey of Castle Semple," by Sir Henry Raeburn.

"Portrait of a Child," by F. Y. Hurlstone.

"Portrait of Master John Orde," by John Hoppner.

"Portrait of Lady Broughton," by George Henry Harlow.

"Miss Home," by John Hoppner.

(Continued on page 2)

Head of Zeus Is Found at Cyrene

FLORENCE.—As far back as 1861 two Englishmen, Smith and Porcher, made some studies and excavations in Cyrene, and for six weeks they labored to uncover the so-called "Great Temple" and wrote an account of their efforts, which, however, gave but scanty results. After them, as late as 1913, attempts were begun again, this time by the Italians, and the marvelous Venus which is now in the Terme at Rome was discovered, as the rain washed away the earth that covered it.

This year work was started anew and on the 23rd of last February three fragments of a masculine head which appeared to be part of a head of Zeus came to light. From the style of these pieces and by comparison with other works of art, it was evident that these were closely related to the lost statue by Pheidias, and that they probably belonged to a copy of the famous colossus of Olympus. A special system of washing and sifting the earth was begun, and each day new fragments, some of them very small, were found and put together on a plaster foundation. Special characteristics of this head are that it still shows large traces of gold in the hair and beard, while the face itself is polished in a manner that suggests ivory. This makes it evident that the copyist

(Continued on page 5)

EARLY AMERICAN ART AT VOSE GALLERY

BOSTON.—One of the most interesting gallery exhibitions of the Summer in the East is that of Early American art at the R. C. Vose Galleries in Boston. In addition to the Gilbert Stuart portrait illustrated herewith, which is reproduced in the recently published catalogue raisonné of Stuart's work by Lawrence Park, there are three Copleys, three Wollastons, five Sullys, two Badgers and fine examples by Smibert, Blackburn, Bridges, Mather Brown, Harding, Peale, Inman and Malbone. It is reported that other works may be added during the exhibition.

Appreciation of the work of these first American painters is rapidly becoming more general and it is beginning to be realized that they have more than a simply antiquarian or genealogical interest. The simplicity and realism which was characteristic of their portraits is more closely related to the spirit of the present day than is the prettified romanticism of the intervening period.

To our gradually expanding knowledge of the art of the American colonial and revolutionary periods Mr. Vose has made a contribution by acquiring and exhibiting these portraits. They range in point of chronology from Blackburn

(Continued on page 3)

New Wing of Tate Gallery Formally Opened by King

Gift to Nation of Sir Joseph Duveen, New Galleries Provide Fine Setting for the Foreign Art and Sargent Collections at Millbank

LONDON.—At noon on June 26th, his Majesty the King, accompanied by the Queen, formally opened the new galleries at the National Gallery, Millbank, to be devoted to the display of modern foreign paintings, almost wholly acquired through the beneficence of lovers of art, and to the works of John Singer Sargent. The noble galleries containing these national possessions are also a gift to the public, and are the culmination of a progressive series of national benefactions by a father and son.

The genesis of today's event dates back twenty years. On Jan. 24, 1906, it was announced in *The Daily Telegraph* that the father of Sir Joseph Duveen had been assured that the trustees of the National Gallery of British Art would gladly accept his gift of the Sargent portrait of "Miss Ellen Terry as Lady Macbeth," which he had prevented from going to America.

Nine days later it was announced that Sir Charles Holroyd had rescued from the cellars in Trafalgar Square twenty neglected masterpieces by Turner, painted in his last phase of atmospheric wonder. The discovery fired the imagination of the Sargent donor, and he began to ponder over the national neglect properly to display the pictures and drawings left by Turner to his countrymen.

He quickly determined to offer to provide galleries worthy to hold our Turner treasures, but some time had to elapse before the legal difficulties connected with the painter's will could be surmounted. On May 7, 1908, it was possible to announce that these had been overcome, and that the new "Turner's Gallery" would be built by his generosity at Millbank. The first Sir Joseph Duveen died six months later, but his son proceeded to fulfil his wishes, and in July, 1910, the Turner rooms were ready.

The present Sir Joseph Duveen soon saw that, owing to the increasing gifts to the nation of works by modern foreign artists, appropriate accommodation would be required, and in the second year of the war, when men knew that there could be little public money for art, he quietly assured the national authorities that he was ready, in happier days, to follow his father's example in adding to the national art housing. The building to be opened today is the fulfilment of that promise, and it includes a section devoted to Sargent's work.

A brilliant gathering of eminent leaders of artistic, political and literary society in London gathered at Millbank to witness the opening by King George of the new wing given to the Tate Gallery for the housing of its Sargent collection and that of modern foreign art. The King and the Queen were received in the Turner Gallery.

The King in his reply to the address of welcome, mentioned to what a large extent the rapid growth of the modern side of our national collection of paintings is due to private benefaction, little or no expenditure of public money having been necessitated. The late Mr. Asher Wertheimer and Mr. Courtauld were mentioned with appreciation, and a hope was expressed that the permanent collection of modern foreign art would progress as steadily as had been the case with regard to modern British art.

The new wing has been exceptionally well lighted, the light falling on the walls in such a way that all reflections are ruled out and there would appear at first sight to be no glass in the frames. Even the lower galleries, which are virtually in the basement are finely illuminated, and indeed it is doubtful whether any capital in the world can now boast so

(Continued on page 6)

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"DEPOSITION FROM THE CROSS"

BRUSSELS. C. 1510

A Tapestry just acquired from Duveen Brothers by the Pennsylvania Museum

SEVERANCE GIVES IVORY AS MEMORIAL

CLEVELAND.—Mr. John L. Severance, new president of the Cleveland Museum of Art, has made his first gift since taking the office held by Mr. Jeptha H. Wade until the death of that generous patron and loyal friend of the museum, a tribute to the memory of the art lover he has succeeded. The two collectors had twice been associated in giving fine old ivory carvings to the Museum of Art, and to them, in no small degree, it owes its present distinction in respect to old ivories, not numerous but exceptionally good. So President Severance has presented to the museum a fine specimen of the carving done by artists working in ivory eight hundred years ago, or thereabouts, and he has specified that it shall be considered a memorial to Mr. Wade.

This rare piece of miniature sculpture, with a part of the tusk of some elephant for its raw material, is accorded a place of distinction in the literature of that field of art. It was one of the treasures of the Count Pourtales, and it was long in St. Petersburg, the Leningrad of the Soviet government of Russia. It was pictured and described in Goldschmidt's monumental work on ivory carvings, and that high authority believed that this plaque was one of two which formed the side decorations of a small altar. The plaque which he thinks was the mate of the one that has become the property of the Cleveland Museum of Art is now in the Kaiser Friedrich-museum in Berlin. The two pieces of ivory are similar in the figures they present, the costumes worn and other like features, as in the elaborately carved canopy overhead.

In the opinion of students of old sculpture in churches and other presentations, in the form of art, of concepts of that period of religious scenes and Bible incidents, the group of figures in the Severance memorial plaque for J. H. Wade consists of Zacharius, standing before the altar, with two companions, while an angel, poised much as a bird slides toward the ground, announces the coming birth of John the Baptist. All this is set forth in a piece of ivory a few inches long and few in height, yet the little figures are so strongly formed and so clearly defined that they are readily seen and their artistic effect recognized at the distance of ten feet or more.

The most notable ivory carving in the museum's collections is of Byzantine origin, but this piece, also very well wrought, was fashioned in a different part of Europe. It is assigned to the lower Rhine valley, perhaps in Flanders. At any rate it harmonizes well with the church sculpture of that part of Europe, in the early twelfth century. There are faint traces of tinting in the background of the scene pictured in the plaque which suggest that it was originally adorned with color.

SEVERANCE PRESIDENT OF CLEVELAND MUSEUM

CLEVELAND.—The Trustees of the Cleveland Museum of Art, at a meeting held on June 18th, elected John L. Severance as President to succeed the late J. H. Wade. They also chose as vice-presidents William G. Mather, D. Z. Norton and Leonard C. Hanna, Jr. This recalls the double loss sustained by the Museum last March through the death, within a week, of its president, Mr. Wade, and its First Vice-President, Ralph King, who had succeeded him as Acting President. Both died suddenly within a few hours after being stricken. Since then Mr. Severance has served as acting head until the return of absent Trustees made possible his election as President.

Mr. Severance is regarded as the logical man for the position, having been a Trustee since 1915, a liberal contributor to its collection and a member of its executive and accessions committees. He is widely known as a distinguished and discriminating collector. His family has been among the pioneers in building up the industrial, philanthropic and artistic life of Cleveland. The splendid collection of armor belonging to the Museum was the gift of Mr. and Mrs. Severance, and the set of tapestries which hangs with it was given as a memorial to his brother-in-law, Dr. Dudley P. Allen, as was the art gallery at Oberlin, Ohio.

The Museum is fortunate in having as its new President a man who in family, cultural tradition and taste is so in accord with his predecessor, insuring a continuance of the policies which have been the basis for the Museum's remarkable growth.

ENGLISH PORTRAITS GIVEN TO CARNEGIE

(Continued from page 1)

The group first presented by Mrs. Dalzell was made on the occasion of the "Loan Exhibition of Old Masters From Pittsburgh Collections," which opened on Founder's Day of 1926. The initial group included the following distinguished canvases:

"Portrait of Mrs. Coleby," by Francis Cotes.

"Irish Children," by John Opie.

"Portrait of Thomas Miller of Edinburgh," by Sir Henry Raeburn.

"Portrait of John Mills," by George Romney.

"Portrait of Lady Juliana Colyear Dawkins," by Sir Joshua Reynolds.

The Carnegie Institute's announcement says that J. Willis Dalzell, in whose memory the paintings were given, died on February 23, 1898. He was born in Pittsburgh in 1837, and lived here prac-

PENNSYLVANIA GETS EARLY TAPESTRY

PHILADELPHIA.—Memorial Hall, Philadelphia has just acquired, from Duveen Brothers, a superb tapestry of "The Deposition from the Cross," purchased from general Museum funds and subscriptions. The amount paid has not been made public, but it is understood this tapestry changed hands a few years ago for the sum of \$150,000. It represents an early phase of northern Renaissance. Woven in Brussels about 1510, it is closely related to the series of the Passion, woven for Pietro Soderini, chief of the Florentine Republic from 1502 to 1510, which is now in private possession in Paris. The Soderini set, illustrating the principal works on Gothic tapestry, includes the "Agony in the Garden," the "Crowning with Thorns," the "Bearing of the Cross" and the "Crucifixion." The Pennsylvania Museum example represents the next episode of the Passion. It is closely related in other respects to the tapestry of the "Deposition," now in America, the cartoon of which is attributed to Albert Claesz, likewise well known through illustrations. The Philadelphia example, however, is superior to this in the grace and pathos of the attitudes, and would seem to represent a later phase of the artist's work more under the influence of Italy.

The Virgin is seated at the foot of the Cross with the dead Christ across her knees, in an attitude not unlike that which Michelangelo had employed for the first time in his famous Pietà, carved between 1497 and 1501. It testifies to the active exchange of ideas then taking place between the Italian and northern schools, which is illustrated also by the acquisition of Michelangelo's "Virgin and Child" by the Moucrom family of Flanders, the home of tapestry weaving. Particularly fine are the heads of the Saviour, of Nicodemus and of Joseph of Arimathea. The background shows a succession of thinly wooded hills with castled walls rising toward the sky.

The tapestry is in remarkable condition, with relatively small areas of restoration. It is notable for having retained its borders, which are lacking in the Soderini set.

Another Gothic tapestry has come to the Pennsylvania Museum as a gift from Sir Joseph Duveen. It is an example of Tournai weaving and dates approximately 1475, an allegorical representation of Hope, one of a series in which other virtues are likewise personified. It is vividly rendered in naive and engaging terms, still fully Gothic, with the conventional background of its time. This tapestry belonged in the 19th century to Louis Fournier, a rich French manufacturer and collector.

tically all of his life. He was a member of the firm of McCullough, Dalzell & Co., crucible manufacturers, one of the founders of the Standard Underground Cable Company, president of the United Traction Company, a vice-president of the Exchange National Bank and a director of the Monongahela Insurance Company.

In announcing the gift, Director Saint-Gaudens said: "Mrs. Dalzell's gift of these ten paintings is the most important gift of paintings that has ever been made to the institute. It is well known that the permanent collection at the institute has been confined almost entirely to contemporary works. Carnegie has been unique among the art galleries in this country in this respect. While there will be no radical departure from the original idea of the collection, it is the intention of the fine arts committee to supplement the gift of Mrs. Dalzell from time to time so that the institute may have at least a small representation which will show the history of painting. Most of the paintings will have to come, as these ten have, as gifts, because the committee, even with the patrons' art fund, has only a limited amount of money at its disposal to spend each year for additions to the permanent collection. As is well known, paintings by old masters are beyond the means of most museums.

"A very generous beginning has been made," concluded Mr. Saint-Gaudens, "through this gift of Mrs. Dalzell's toward realizing a plan which has been in the mind of the fine arts committee for many years. I am sure that we are all most grateful, and we feel that, through this notable gift, Mrs. Dalzell has erected a very splendid and enduring monument to the memory of her husband—one of Pittsburgh's most prominent citizens."

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MAC LEAN RESIGNS AS HERRON DIRECTOR

INDIANAPOLIS.—J. Arthur MacLean, who has been director of the John Herron Art Institute since February, 1923, has submitted his resignation, to take effect December 31, 1926. The board of directors of the Art Association of Indianapolis, which conducts the institute, has accepted the resignation. Differences in policy between him and the executive committee are given as the reasons which have led to Mr. MacLean's resignation. Mr. MacLean has no definite plans for the future.

Mr. MacLean came to Indianapolis with long experience in art museum work, to take charge of the Herron Art Institute when it had been without a director for more than a year. Harold Haven Brown, his predecessor, on going to Europe for a year to renew activities as a painter, had resigned, but there was a tentative understanding that he might return if he desired, and the position had been held open for him for a while.

At the time Mr. MacLean was engaged for the Herron Institute he was in his first year as assistant director of the Chicago Art Institute, and the needs of the Herron Institute for a directing hand were pressed upon the authorities in Chicago to obtain his release. Before going to Chicago Mr. MacLean had been for seven years associated with Frederick Allen Whiting, director of the Cleveland Museum of Art as curator in that museum, which was rapidly expanding under large new endowments. Mr. Whiting was formerly of Boston, where for twelve years Mr. MacLean was connected with the Boston Museum of Fine Arts. Before going to Cleveland Mr. Whiting was for a short time director of the Herron Institute in Indianapolis.

Mr. MacLean had had relations with the Herron Institute about ten years before coming to Indianapolis. In making a trip around the world with Denman Ross in the study of art he was entrusted with a sum of money with which to make purchases of objects of art in the orient, in which he has specialized, for Herron Institute. Again in the summer of 1922 he spent three weeks of his vacation in Indianapolis organizing a system of registration of museum material, and his work at that time led to the request for his permanent services.

Mr. MacLean was born in Winchester, Mass., 1879. His early training at the Boston Museum of Fine Arts, with which he was connected from 1902 to 1914, was when it was located in Copley square and when the new museum was under consideration. He gained much experience in museum construction and management while the new museum was under way.

Later he was assistant in the department of Chinese and Japanese art, under Okakura Kakuzo, an oriental savant, now dead, who conferred on Mr. MacLean a part of his name. Mr. MacLean's oriental name is Okakutana, the last part signifying strength, a Japanese figurative adaptation of Mr. MacLean's name.

Mr. MacLean has sought to apply in Indianapolis the training he received in Boston. "No museum in America," he has said, "is a better school of museum technique than the Museum of Fine Arts Boston, where each action receives due consideration from a technical point of view, where the care and preservation of the objects is studied in theory and in practice, where installation is a fetish, the Boston museum being one of the first to inaugurate the new methods of museum gallery exposition and give all objects individualization and artistic environment."

Mary P. Thayer Director at Omaha

Miss Mary P. Thayer, of Worcester, Massachusetts, has been appointed Acting Director of the Art Institute of Omaha and will assume her duties October first.

Miss Thayer has been a member of the staff of the Worcester Art Museum for the past ten years, and since 1923 has been Curator of Education. In addition to her executive duties in Omaha she will organize an educational program for the Institute.

CHINESE MADONNA AT FIELD MUSEUM

CHICAGO.—For the benefit of visiting scholars the Field museum has put on exhibition for the first time the only painted madonna extant of the early period of Christian art in China. It is both a relic of the beginning of the influence of the Jesuit missionaries in China and one of those instances of the interplay between the art of the east and west which modern research now frequently uncovers.

The virgin in the painting has many of the ear-marks of the early Italian paintings in the sad, conventionalized type of face and the flow of the draperies, but the child is unmistakably Chinese with his tuft of black hair and a Chinese book in his hand. There are of course certain similarities between the Chinese goddess of mercy and the Christian virgin, but it is quite apparent that no Chinese deity was intended here. The painting is without doubt "the Holy Mother of the Heavenly Lord," as the virgin is called by the Catholics in China.

The madonna painting was discovered by Dr. Berthold Laufer of the Field museum on the Blackstone expedition of 1910 in a mansion of a Chinese official in Si-ngan. In conferring with the Franciscan missionaries and other scholars in China it was agreed that the painting was not the work of the later eighteenth century artists who painted madonnas, but of the Wan-li period of 1573 to 1620 of the late Ming dynasty and that it was probably painted by a Chinese after a model of a picture or engraving brought to China by Matteo Ricci, the Italian scholar who was received so royally in China in 1573. With the persecution of the Catholic faith later it is thought that the owner of this picture, who apparently was a convert, wrote on it the signature of the famous Chinese painter, T'ang-yin to save it.

In the case with the madonna painting at the north end of the hall of Chinese art are other relics which show the influence of Matteo Ricci, who was the first to introduce western ideas of perspective into Chinese art. There is a photograph of an Italian madonna taken from a woodcut of a Chinese book published in 1605, which was contributed by Matteo Ricci, also a picture of Ricci himself in another old Chinese book, and a rubbing taken from Ricci's tomb. Dr. Laufer arrived in Peking at the time of the Boxer uprising and seeing the destruction of the Portuguese cemetery where the Catholic missionaries of Peking were buried, had the rubbing made.—M. B. W.

EARLY AMERICAN ART AT VOSE GALLERY

(Continued from page 1)

and Smibert down to Sully and James H. O'Neil. There is presented at least one problem for antiquarians; a portrait of a middle-aged man, strongly characterized as to features, whom nobody has as yet identified and of which the style suggests no known painter of the early American period. It came out of an American family where it was always held as an ancestral likeness, but without details as to what ancestor.

The other portraits of the Vose collection are, fortunately, better documented. They include two very fine examples of the work of the "painter of the almond eyes," discovered some years ago by Mr. Bayley to have been John Wollaston, a British artist who came out to the colonies and who painted extensively in the southern and middle states. Wollaston made remarkably good heads, as visitors admitted to Virginia manor houses soon realize. The pieces which Mr. Vose has brought to Boston are likenesses of Mr. and Mrs. Joseph Allen of Claremont, Va. They were inherited by William Allen (1733-1783) whose portrait and also that of his first wife (Clara Walker) and his second wife (Mary Lightfoot), daughter of William Lightfoot and Mildred Howe Lightfoot of Sandy Point, Charles City, County Virginia (now owned by H. L. Pratt), were all painted by Wollaston. The portraits in question descended to William Griffin Orgain who took the name of Allen. He was a major in the Confederate army and died in 1875. His son, William Allen, inherited the portraits; by his widow they were recently sold.

The other most prolific of southern limners, Charles Bridges, is represented in the Vose collection by a "Lady in Blue," very handsomely painted. By John Smibert (1688-1751) is a portrait of Joseph Crawford, long owned in Rhode Island, who came to Providence from Lanark, Scotland. He is said to have been of the line of James Lindsay, Earl of Crawford and related to Gov. John Cranston, who was also of the Crawford line.

Lent by Gov. Fuller is a portrait of Master Hancock by Copley, a work of much antiquarian interest. "Susanna Ulrich," painted by Joseph Blackburn, did not long remain unmarried, if that was her maiden name, so one must feel sure. Other works of a collection that gives an impression of the dignity and beauty of early American painting are Copley's "Mrs. Daniel Rea" and Joseph Badger's "Daniel Rea"; Gilbert Stuart's "Benjamin Buzzeby, Jr."; Rembrandt Peale's "Mrs. Stennott"; three Thomas Sullys; a very attractive "Mrs. Johnson," of Chester Harding; a likeness of Simeon Draper, fine New England gentleman of the old school and ancestor of folk of the present generation, portrayed book in hand by James Frothingham (1776-1864); William Oliver Stone's depiction of a staid New England jurist, not identified, and several others. The show will continue through the summer.

Huntington Memorial for San Francisco

SAN FRANCISCO.—A special room in the San Francisco Palace of the Legion of Honor will be established by Archer M. Huntington of New York, in memory of his father, Col. P. Huntington, California pioneer. Announcement of this effect was made recently by Dr. Cornelia B. Sage Quinton, director of the palace.

The character of the Huntington room will be French, with special attention to

the XVIIIth century period. The donor has already selected four unusual tapestries as a setting for the other works of art which will be installed there.

A short time ago Huntington gave the palace an important group of art works which included eight small bronzes by well known sculptors, a marble, "Beyond," by Chester Beach and a painting, "On the Beach, Valencia," by Sorolla y Bastida.

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"HEAD OF A FLORENTINE BOY"

By GEORGE DE FOREST BRUSH

Chosen by W. S. Farish from the exhibition at the Grand Central Galleries

BOK FIRST AT GRAND CENTRAL DRAWING

In the awarding of works of art to sixty-nine lay members of the Grand Central Art Galleries, Edward W. Bok of Philadelphia, former editor of *The Ladies' Home Journal*, won first choice.

The drawing of the numbers by young Miss Mildred Travers from a jar was the feature of the reception which marked the formal opening of the exhibition of paintings and sculpture contributed by artist members of the organization. Irving T. Bush, treasurer of the galleries, presided.

The lay members pay \$600 a year for three years, and each season at the annual drawing they receive a painting or piece of sculpture.

No selection can be made from the collection, which contains seventy-nine works of art, until Mr. Bok has made his choice personally or by proxy. The collection contains many valuable paintings and sculptures by leading American artists, including George De Forest Brush, Cecilia Beaux, Adolph A. Weinman, Sidney E. Dickinson, George Pearce Ennis, Boris Ainsfeld, Brenda Putnam, R. Hinton Perry, Arthur Crips, H. Augustus Lukeman and Edward W. Redfield.

The following are the names of the lay members and the awards in the order drawn:

- 1—Edward W. Bok, Philadelphia.
- 2—W. S. Farish, Houston.
- 3—Frank J. Pratt, Coupeville, Wash.
- 4—L. M. Boomer, New York.
- 5—D. M. Ferry, Jr., Detroit.
- 6—Mrs. C. M. Cooke, Honolulu.
- 7—W. B. Dean, St. Louis.
- 8—Mrs. Bertha H. Potter, Nashville.
- 9—R. K. LeBlond, Cincinnati.
- 10—Mrs. Junius Flagg Brown, Denver.

- 11—Woodruff J. Parker, Chicago.
- 12—Charles Deering, Miami.
- 13—B. W. Edwards, Warren, Ohio.
- 14—Charles W. Higley, Chicago.
- 15—Albert H. Wetten, Chicago.
- 16—Archer M. Andrews, New York.
- 17—John R. VanDerlip, Minneapolis.
- 18—Arthur I. Kramer, Dallas.
- 19—Charles A. Munroe, Chicago.
- 20—Templeton Crocker, San Francisco.
- 21—Joel T. Howard, Dallas.
- 22—Arthur S. Dayton, Charlestown, W. Va.
- 23—Mrs. Thomas Taggart, Indianapolis.
- 24—Rupert Hughes, Los Angeles.
- 25—James Speyer, New York.
- 26—E. E. Bartlett, New York.
- 27—Miss Rosa Lee, Memphis.
- 28—W. W. Lange, Milwaukee.
- 29—William M. Elkins, Philadelphia.
- 30—Joseph P. Day, New York.
- 31—John McE. Bowman, New York.
- 32—Milford Stern, Detroit.
- 33—Harrison S. Morris, Philadelphia.
- 34—Engineers Club, New York.
- 35—Louis W. Hill, St. Paul.
- 36—R. B. Jackson, Detroit.
- 37—Henry W. Cannon, New York.
- 38—George Cole Scott, Richmond, Va.
- 39—Mrs. Frederick Lewis, Richmond.
- 40—Mrs. Clarkson Cowl, New York.
- 41—Mrs. Edward Farnham Greene, Boston.
- 42—Mrs. Samuel M. Inman, Atlanta.
- 43—Mrs. Peter Arrington, Warrenton, N. C.
- 44—Victor Guinzburg, New York.
- 45—Mrs. Burton F. Peck, Hazleton, Pa.
- 46—John Burnham, California.
- 47—Charles Morgan Wood, Ipswich, Mass.
- 48—Robert Woods Bliss, Stockholm, Sweden.
- 49—Joseph F. Haggerty, New York.
- 50—C. C. Stillman, New York.
- 51—Edward D. Jones, Columbus, Ohio.
- 52—Ward M. Canaday, Toledo.
- 53—Ezra H. Jones, Detroit.
- 54—E. L. Neville, Houston.
- 55—W. L. Clayton, Houston.
- 56—Lewis C. Williams, Richmond.



DRAWING THE FIRST NUMBER AT THE FOUNDERS' EXHIBITION

Miss Mildred Travers, I. T. Bush, Mrs. Bush, Edwin H. Blashfield, Walter L. Clark

- 58—Thos. J. Watson, New York.
- 59—William R. Shaffer, New Haven, Conn.
- 60—Roy D. Chapin, Detroit.
- 61—Walter Jennings, New York.
- 62—Paul M. Watkins, Winona, Minn.
- 63—Louis Bamberger, Newark.
- 64—Robert Winsor, Boston.
- 65—William A. Delano, New York.
- 66—John F. Dickinson, Houston.
- 67—Mrs. H. B. Burnet, Indianapolis.
- 68—Charles M. Muchnic, New York.
- 69—Albert Kahn, Detroit.

As THE ART NEWS goes to press only the first four choices have been made. Three of the four persons who headed the list have availed themselves of offers on the part of artist members to do portraits. Sidney Dickinson will paint a portrait for Mr. Bok; Cecilia Beaux for Frank J. Pratt; Paul Trebilcock for L. M. Boomer. Mr. W. S. Farish of Houston, Texas, the second in the drawing, chose the "Head of a Florentine Boy" by George De Forest Brush, illustrated in this issue of THE ART NEWS.

The exhibition of painting and sculpture contributed by artist members of the Grand Central Galleries is now open and will remain on view until September 30th. It is from this exhibition that the lay members of the Galleries will choose each his annual picture.

ART-IN-TRADES SHOW IN FALL

The Fifth Annual Exhibition of the Art-in-Trades Club of New York, consisting of a series of twenty-five rooms, complete as to furnishings and decorations, will open at the Waldorf-Astoria Hotel, New York City on September 28th, 1926 and will continue daily, except Sunday, until October 27th.

The work of the most alert and skillful of our decorators, designers and craftsmen will be found in unusually attractive settings and it is the hope of the Committee that this exhibition will witness the presentation of many new ideas in the field of interior decoration.

"FIFTY BOOKS" SHOWN AT ART CENTER

The second New York exhibition of the Fifty Books of the Year, now current at The Art Center, will be open until July 23rd. The gallery is open from 10 A. M. to 5 P. M. In addition to the Fifty Books there is a display of the inserts for the Sesquicentennial number of *The American Printer*.

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FLORENCE REGULATES STREET SIGNS

"A wicked and perverse generation seeketh for a sign And there shall no sign be given it."

FLORENCE.—An edict has gone forth from the rulers of Florence to the effect that signs which disfigure ancient buildings in the centre of the city shall be removed. With but few exceptions the merchants of the town have cheerfully complied with the decree and many a fine façade has been cleared of its inartistic accretions.

It will be remembered that, some centuries ago, signs were banished from the narrow London streets, but the reason in that instance was the quite justifiable fear on the part of the civic worthies that, because of the size and weight of the *enseignes*, they might suffer decapitation before their time.

In Florence, however, the order has been evoked by an outraged esthetic sense rather than fear of bodily injury. Apparently the Florentines are more appreciative of art than of advertising, a strange condition in these twentieth-century days of progress and one clearly indicative of the inferiority of the Latin races.

As a result of the edict and its enforcement one of the mysteries which has puzzled American tourists in Italy has at last been unraveled. The many Americans whose Italian trips have been complicated by worry over the brass helmets and bright raiment of the Italian firemen will be relieved to know that, in Florence at least, they have been temporarily converted into guardians against destruction by ugliness as well as by fire.

Although most of the shopkeepers whose signs were declared to be offenses against architecture removed them without protest there were those among them, less enlightened than the rest and reactionary in spirit, who declared for the good old days when a sign was a sign and refused to remove those put on the Index. One firm, located on the Via Calzaioli, one of the oldest and most frequented streets in Florence, gave double offence. Not only did they turn a deaf ear to repeated requests, they defaced the building in part of which they occupied, by two signs each calculated to cause violent shivers among the sensitive. So they received a call from the fire department in its new rôle. Armed with ladders, hammers, wrenches, poles and the inevitable axe, the brass-hatted corps swarmed over the face of the building and speedily removed one of the signs while the crowd cheered. The proprietors were warned that failure to remove the second sign would be considered another fire.

UNAPPRECIATED WORK BY MICHELANGELO

FLORENCE.—There is a bas-relief of the Crucifixion of Sant'Andrea in the Museum of the Bargello at Florence which, although it has been exhibited for one hundred years, first in the Grand Ducal Gallery and then in the National Museum, has been so entirely undervalued that it has come to be forgotten by students, who nevertheless are always eagerly searching for the slightest thing from the hand of a master.

Now an article has appeared in the *Dedalo*, in which Doctor Luigi Dami proves the value of this work, basing his arguments on its style. He entirely excludes the theory that it is a piece of sculpture from the hand of an imitator, and maintains that the little Crucifixion marks the beginning of that struggle which Michelangelo made all through his life, to give his figures intensity of expression and bodily significance. Doctor Dami places this work at the first part of Michelangelo's Florentine sojourn, after his return from Rome in 1501.—K. R. S.

40,000 Lire for XIV Century Manuscript

FLORENCE.—Commendatore Giuseppe Tognetti of Lucca has bought for 40,000 lire the most ancient manuscript existing in regard to the famous *Volto Santo* of that city. This is the precious, miracle-working image, carved in wood which is believed to be the work of Nicodemus. It was brought from the Holy Land by sea, and has been preserved in the Lucca Cathedral for centuries. This manuscript dates from 1307, and Signor Tognetti has presented it to the Opera of the Holy Cross of Lucca.—K. R. S.

REARRANGEMENT OF THE VENICE MUSEUM

VENICE.—The rare and beautiful objects of the Archaeological Museum in Venice, which comprise precious stones, ancient coins, pottery, portraits, Roman decorative reliefs and a marvelous collection of Greek sculptures were formerly in the Ducal Palace, but some time ago were placed in the Royal Palace, where they are now displayed to the best advantage. The collections are of world renown, remarkable in quantity, and of great artistic and historical value.

The origin of this Museum dates back to the first half of the XVIIIth century, when objects of art were regarded with something like reverence. It was founded by Cardinal Breviary, illuminated by Flemish artists. This is the most precious of the thirteen thousand manuscripts preserved in the Marciana Library. The Cardinal also bequeathed a fine group of marbles and bronzes which now form part of the collection in the Archaeological Museum.

The Greek and Roman sculptures collected by Cardinal Grimani, or found from time to time under the soil in the Venetian provinces were first placed by the Venetian Republic in the Ducal Palace. Sixty-three years afterward the collection was enriched by another Grimani, Giovanni, Patriarch of Aquilaea. In 1586 he left as a legacy his own collection of marbles and bronzes.

During the war, in 1917, these priceless treasures were transported to Milan where they were kept for safety until 1922, and then brought back to Venice, where after so many changes (this last being the eighth) it is to be hoped that they will permanently remain. The Museum was opened to the public in June.—K. R. S.

Smuggling Attempt Fails In Italy, Thirteen Pictures Recovered

A list of thirteen pictures mentioned in the account published in THE ART NEWS of June 19th which Mario Serantoni attempted to smuggle out of Italy in the baggage of the Papal Mission has just been received. The paintings were:

Portrait of a Little Boy, of the School of Barrocci, a Holy Family after the manner of Garofalo, two paintings of the Flemish School, representing the *Presepio* and the Adoration of the Magi; two XVIIIth century pictures of the Bolognese School, of mythological scenes; a Virgin and Child and San Giovanni, of the School of Leonardo; triptych with the Madonna, Child and Saints; another triptych (XVth century), with scenes from the Passion; a Madonna Enthroned, after the manner of Roger Van der Weyden; a Samaritan woman at the Well, on canvas, signed Bernardo Zucaro, dated 1591; a Greek triptych of the XVIIIth century with the Madonna, Child and Saints; a picture representing two calves in a stall, signed Rosa Bonheur. The inclusive value attributed to the paintings is 405,000 lire.—K. R. S.

HEAD OF ZEUS IS FOUND AT CYRENE

(Continued from page 1)

had endeavored to reproduce the effect of the original "*crisoelefantino*."

The statue of Zeus, the masterpiece of Pheidias, which was about twelve metres in height, was not sculptured in marble, nor fused in bronze. It was of ivory and gold, with parts of ebony and enamel, and of precious stones, and was enthroned in the "*cella*" of the larger temple of Olympus. It was counted as one of the seven wonders of the world, and Pheidias is said to have formed his conception of this marvelous work from an image presented to his mind as suggested by some words of Homer, and not copied from any living model.

The statue was transported to Byzantium on the decline of the cult of the god, and here it perished in a fire about the year 475 A. D.

There has been no known copy of this glorious representation of the Greek Zeus, though there are some resemblances to it on certain coins. Therefore this discovery is of inestimable importance, and marks an event in the history of recent excavations.

An inscription has been found in the *pronaos* of the ancient temple at Cyrene which confirms the hypothesis that this head is closely connected with the statue of Pheidias. The temple is dedicated to Olympian Zeus, and the statue was undoubtedly set up here as its original was set up in Greece.

The various pieces brought together will be taken to Rome, where a cast will be taken of them. On that the necessary reconstruction can be made, as very little is missing to make it perfect. Copies of the cast will be prepared and sold to schools or to institutions desirous of having them, and the original head brought back to the Museum of Cyrene.—K. R. S.

A LEONARDO MS. IS RESTORED TO ITALY

FLORENCE.—Thanks to the interest and the generosity of M. Henry Fatio, of Geneva, a precious manuscript of Leonardo da Vinci has been restored to Italy.

Before the French Revolution the *Biblioteca Ambrosiana* of Milan was in possession of a celebrated volume of notes which was known under the name of the "*Codex B.*" and in which were discussed, and illustrated with special designs, all the theories of Leonardo in regard to the flight of birds.

Carried away together with many other valuable objects, by the armies of Napoleon, the "*Codex B.*" was deposited in the National Library of Paris, whence it was stolen about 1840 by a certain Libri, who was a famous despoiler of libraries and archives, and sold to Count Giacomo Manzoni. Libri took pains to detach a certain number of leaves from the manuscript so that it was in an incomplete state when it was sold, and afterwards came into the hands of Signor Teodoro Sabachnikoff. He made a gift of it to Queen Margherita, who placed it in the Royal Library of Turin. The three missing leaves were found afterwards in the possession of an antiquary, and purchased by the celebrated bibliophile Fairfax Murray.

In 1920, on the occasion of the sale of this collection, these pages were bought by M. Henry Fatio, who has presented them to the Royal Government. They were placed in the hands of Signor Fedele, Minister of Public Instruction, by the Swiss Minister to whom they were consigned, and the valuable work, now complete, has been given to the King. His Majesty is very much pleased with the gift, and has conferred a decoration on M. Fatio.

The valuable manuscript not only concerns itself with the flight of birds, but also with theories on gravity and mechanical and geometrical studies in which Leonardo was the precursor of Galileo.—K. R. S.

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THE NEW TATE WING

The formal opening of the new wing of the Tate Gallery in London, devoted to the collection of modern foreign art and the Sargent pictures, calls attention to the lack of any adequate representation of contemporary art in the public institutions in New York. Thanks to the generosity of her collectors and connoisseurs, notably Mr. Samuel Courtauld and Sir Joseph Duveen, London has now a superb group of paintings representative of the vital art of the late nineteenth and early twentieth centuries, worthily housed and available to all. That the new wing will prove a real force in stimulating the appreciation of art in England cannot be doubted. The measure of its educational value is inestimable.

It is curious that in America, New York, rightly considered the leader among our cities in many ways, should in its museum representation of contemporary and almost contemporary art be so far behind the field. In the largest museum in the country it would be difficult, if not impossible, for a serious student to form an at all adequate opinion of the great movement which, for convenience, is called modern art. Thanks to Potter Palmer, Martin Ryerson and Frederick Clay Bartlett, Chicago possesses one of the finest collections of painting from Impressionism to the present day, in existence; Washington may well be proud of the Phillips Memorial Gallery; the Johnson collection will give Philadelphia a good showing.

One should not, perhaps, quarrel with the policy of an institution which prefers to spend its available funds in the purchase of added tons of fragments of second rate antiquity. Neither would one venture to suggest that such an institution be intrusted with the collection or display of contemporary art. Life is not the undertaker's business.

There is real need in New York for a museum of living art, an institution where this thing called modern art could be studied from its beginning to its most recent achievements; a place where misunderstanding or contempt, arising most often from uninformed prejudice, could be confronted with fine examples, splendidly presented.

Perhaps the authorities here are following a long established precedent and waiting hopefully for someone to die; perhaps they are waiting until steadily



THE SARGENT ROOM IN THE NEW WING OF THE TATE GALLERY, LONDON

rising prices make "insufficient funds" a sufficient excuse. Or, and more probably, they simply aren't interested in any contemporary production which does not bear a tidy academic label.

In the meantime, is it too much to hope that New York will find a Courtauld, a Bartlett or Duveen?

BOOKS

GILBERT STUART. AN ILLUSTRATED DESCRIPTIVE LIST OF HIS WORK. Compiled by Laurence Park. William Edwin Rudge. Four Volumes.

It is impossible to begin a review of this work without a note of regret for the man who spent ten years of his life in the compilation of this magnificent catalogue raisonne of the work of our most noted early painter. A lawyer, occupied with his professional duties, Lawrence Park first became interested in early American painting through genealogical research. He became one of the few authorities on the art of colonial and revolutionary times and, sometime about 1913 or 14 began the work of which the present volumes are fruit. Although he had published several studies of American painters, this of Stuart was to be his great contribution to the study of American painting. The effort he made has been justified; one can only regret that he could not live to enjoy the result.

His literary executors, William Sawitzky, Mrs. E. Hadley Galbraith, John Hill Morgan and Theodore Bolton, have left little to be desired in the manner in which they have carried his work to completion. The biography, modestly called a sketch, written by Mr. Morgan, gives what seems the first authentic word portrait of Stuart. One could wish, perhaps, that Lawrence Park himself might have written, from the fullness and intimacy of his knowledge, a critical study of the painter's work. Barring that, Royal Cortissoz's essay shows a fine appreciation of Stuart's place in art.

Two volumes contain the descriptive catalogue of the nine hundred and forty-eight paintings which Park gives definitely to Stuart. In addition to these there is a list of one hundred and eleven portraits of Washington, also definitely ascribed to him. There are, therefore, over one thousand paintings for which Park vouches as the work of Stuart. He has added a list of forty-seven portraits attributed to Stuart by various writers.

Two other volumes contain the nearly one thousand reproductions. These are uniformly excellent, so clear that one may really study the painter from them. They are arranged, as is the catalogue, in alphabetical order, a system which is an aid to reference, but lacks something of the value of a chronological order for purposes of study. The advantages of the chosen arrangement are so many, however, that there can be no criticism of the editors' choice.

The amazing feature of the book is the amount of research and the quality of scholarship which it displays. The marvel is that the catalogue could have been made within the space of ten years during which time its compiler was also busy at his profession. Evidently no

detail has seemed too trivial; every clue, however faint, has been followed. Both from documentary records and analysis by quality the work is as nearly complete as it could be made. One feels that there may, perhaps, be additions to the list of Stuart's work, although they will have to be so thoroughly documented that it seems scarcely probable that any such have been overlooked; but short of an avalanche of evidence the work will stand without revision.

DUTCH PAINTING OF THE SEVENTEENTH CENTURY. By C. H. Collins Baker.

With 60 Illustrations. Square 8vo. The Studio, London. 10/6.

The most difficult task which confronts the historian of Dutch XVIIth century painting is to reconcile the enormous qualitative contrasts. In no other art period are these contrasts so great, nor do they take elsewhere quite the same form. In other periods, that is, it is quite common to find, trailing at the heels of a great master, pupils and imitators who reduce his genius to a formula. But that formula is in most cases powerful enough to save them from sheer inanity. Most of us, for example, would be pleased enough to own a contemporary imitation of Masaccio or Memling. Yet we would barely accept an imitation of Pieter de Hooch or Frans Hals as a gift. And the trouble runs deeper than that. Even the masters, so far from running to form, produce works in their youth and are that only the completest documentation induce us to accept as genuine. De Hooch is a flagrant example, Gerard Dou another. And when we get to the followers we are in even worse case. The weakest imitator of Cezanne in our own day gets nearer to his original than did the minor Dutchmen.

Unfortunately Mr. Baker does not attack this problem, though he notes it. Probably he felt that the discussion would lead him too far, since he aimed at brevity. But his survey of the period is nevertheless remarkably complete and impartial, and the photographs sufficiently well-chosen and reproduced to provide a springboard for deeper study.

NEW TATE WING
OFFICIALLY OPENED

(Continued from page 1)

suitable and dignified a home for its modern collection.

The opening of the wing has been made the occasion of several recent donations, among which that of an interesting Pissarro, the gift of Mr. Carstairs, of the firm of Messrs. Knoedler, and the portrait group of the Misses Hunter by Sargent must be ranked as of particular importance. It is probable that further gifts will be forthcoming shortly from other sources.

The Collection

R. R. Tatlock in the London Daily Telegraph
 The time is appropriate for a short survey of the history of the collection of paintings that has been formally opened by his Majesty the King. Mr. D. S. MacColl has reminded me that



SIR JOSEPH DUVEN, DONOR OF THE NEW TATE WING

when he was first appointed keeper of the Tate Gallery in 1906, the following were the only foreign artists represented: Delaroche, Rosa Bonheur, Charles Poussin, Dyckmans, Clays, Horace Vernet, Ary Scheffer, Fantin-Latour, and Bonvin. The list is not imposing, and some of these artists are now hardly remembered. Soon after, however, various more or less important gifts of pictures by foreign artists began to be made by public-spirited collectors. There was the Salting Bequest of works of Corot and his associates, Mr. Drucker's Dutch pictures, then the great Lane bequest. When these all found their way to the Tate Gallery it became evident that sooner or later more space would have to be found. By the time that still further gifts and bequests were added and the Courtauld Trust was formed in order to acquire a really important new collection, a solution was happily provided by Sir Joseph Duveen. From time to time contributions have also been made through the good offices of the National Art Collection Fund. From that body comes the latest gift of all, consisting of a small early Corot, two pictures by Claude Monet, one by Courbet, and two pieces of sculpture by J. B. Carpeaux, these having just been specially purchased and presented in celebration of the opening of the new galleries.

The total effect of all the gifts and purchases, fortified as they are by a formidable array of loan pictures, is extremely impressive. It would be foolish to attempt now to do more than touch here and there on an outstanding exhibit. The various sections of the new gallery must be considered at leisure, in detail, and at a later date. The Lane pictures have been exhibited in the Tate Gallery for many years and are familiar to everybody interested in modern art, but now that they are hung among the other paintings we should be able to appraise them at their true worth, but a little time is needed for that. The same applies to the Sargent Gallery. There are striking and, as I believe, fundamental differences between the Sargent pictures and the foreign ones, and these, too, must be analyzed later on.

A special word of gratitude is due at once to those who have come forward and lent paintings to the Trustees with the object of still further enriching an already splendid exhibition. These generous supporters are happily so numerous that they cannot all be named here. One or two loan pictures, however, may be mentioned. Mr. Burrell's fine portrait of "Durant," by Degas, is impossible to overlook, and his soft and persuasive "Portrait de Femme," by Corot, is also excellent, though in a different way.

Few Renoir landscapes are as nearly perfect as is the amazing "Coup de Vent," lent by Mr. Hindley Smith. Gauguin is absent from the list of Courtauld pictures, but no fewer than six fine examples have been lent by Mr. Julian Lousada, Mr. Maresco Pearce, Mrs. R.

A. Workman, and Sir Michael Sadler, the last collector contributing that delicious morsel, Gauguin's little "Self Portrait." The loan section includes four Bonnard's, with Mr. Roger Fry's "Le Tub" and Mrs. Jowitt's "Nude," three Boudins, sent by Mr. Burrell and four from Mr. L. Megret's collection, eight excellent Corots from almost as many collections, four Courbets, eight Daumiers, with the "Head of an Old Man," which is to be presented to the gallery through the National Art Collections Fund by that most catholic of collectors, Sir Michael Sadler. No fewer than twelve of Degas's pictures have been lent, and there are four Derains, five Fantin-Latours, five Manets, four Marchands, nine Matisse's, four Monets, six Monticellis, four Pissaros, three Renoirs, two Rousseaus, two Segonzacs, two Seurats, four Sisleys, two Toulouse-Lautrecs, two Utrillos, five Van Goghs, and four Vuillards. In addition to these pictures we find in the loan section two sculptures by Degas and five by Rodin, besides a large collection of drawings and watercolors. Many other artists are represented by single examples. Certainly never before in London has there been such an array of modern works of art by foreign artists, and it is safe to predict that those who have insisted that British collectors have neglected modern foreign art will be silenced when they visit Millbank.

The collection of pictures presented by the Courtauld Trust is, however, by far the most important section. It consists of some eighteen paintings by masters of the French school or, rather, of the series of French school's that have sprung from each other since Impressionism was first invented. Some of the artists included were very little known in England until Mr. Samuel Courtauld introduced them. Others are old favorites. Among the latter there is Manet, represented by the magnificent "Servante de Boeckx;" Renoir, whose charming picture of the young girl in a theatre box, entitled "La Première Sortie," has endeared itself to all visitors; Degas, whose "Miss Lola at the Cirque Fernando" has a wide appeal, though it hardly does the artist full justice; Pissarro, represented by the subtly expressed "Boulevard des Italiens: Effet de Nuit;" Sisley, by the infinitely delicate vision of "L'Abreuvoir;" and Monet, by the very intimate and personal study in oil, entitled "La Plage de Trouville."

Every one of these artists was in his day regarded as a revolutionary, and if it is hard for the present generation to find any plausible reason for such a notion this is much less true of some of the remaining pictures in the Courtauld Trust's gift. They represent for the most part a later development in French painting, and one to which we have not all succeeded completely in adapting ourselves. The art of Vincent Van Gogh is probably the most "difficult" for the general public, especially, perhaps, for members of the older generation, to appreciate. Van Gogh was certainly a most peculiar painter. So personal was everything he produced that one really cannot at first grasp his message. It is absolutely necessary, if that is to be achieved, to see, and patiently to study, his pictures in their native environment, and that is precisely what the new collection enables us to do. I might also mention Cezanne, but am sorely tempted to decide that anyone who cannot at once appreciate a picture like Miss Davies's superb "Landscape," or Mr. Herbert Coleman's "Still Life," or the Courtauld Trust's "Paysage Rocheux," has much to learn and still more to "unlearn." With Seurat's huge "La Baignade," with Bonnard's "La Table," and with Cezanne's "Cézanne Chauve," it may well be otherwise.

In this rapid survey I can but recommend the visitor to avoid hasty judgment, to visit the Courtauld collection at frequent intervals, and to avoid contact with all propagandists, whether they express themselves in written or spoken words. It is further to be remembered that, owing to this same propaganda, it was for many years impossible for most English people to see the most significant modern foreign pictures at all, so that a gap in the history of the appreciation of modern art has existed, and it is only now that we have a chance of filling that gap.

The effectiveness of the show is partly due to the wise decision of the keeper to hang all the pictures together just as seemed best rather than sort them out into separate "gifts," "loans," and "bequests." The hanging must have been excessively difficult, but it might easily be improved. Three special catalogues have been issued. The largest gives particulars of all the foreign pictures actually owned by the Tate Gallery, and is illustrated; the other two are less pretentious lists respectively of the Loan Pictures and of the contents of the Sargent Gallery.

FRAUDULENT DEALERS ACTIVE IN ENGLAND

LONDON.—Genuine art masterpieces are being used as bait to catch victims by a gang of tricksters specializing in picture frauds up and down the country. These tricksters have persuaded hundreds of people to pay high prices for mere rubbish.

They are singling out for their attentions wealthy men who they think are lovers of art, but not expert enough to know whether a picture is genuine. Their victims, therefore, are, as a rule, men who do not like to admit their ignorance of art by complaining to the police.

A leading London art dealer gave a *Daily Mail* reporter the following instances of frauds these tricksters have perpetrated:

They arranged for a van-load of pictures—half of them genuine and valuable, and half of them bogus and worthless—to break down outside the house of a wealthy man. They asked the occupant if he would accommodate the valuable cargo for the night.

Finding in the morning that he was interested in several of the pictures, the gang told him the load had been sold by a noble family now in adversity, but most of the pictures he had chosen were not wanted particularly and he could have them at the knock-out price they had paid for them. Thus he was sold one genuine picture cheaply and several bogus pictures at absurd prices.

The gang have conducted genuine business with art dealers, whom they have invited to call at hotels, and having become known in the hotels as owners of masterpieces they have sold to guests, at prices that would be ridiculously cheap if the articles were genuine, pictures that, being bogus, have proved highly expensive.

They have sold a genuine masterpiece cheaply to a country magnate, told him that if he gets expert advice as to whether it should be cleaned they will make a fine job of it free, and then, after an expert has told him that it is genuine, they have had it reproduced and have sent him the fake.

Half their stock is genuine, so that if a customer complained to the police and refused to allow the case to be kept out of court, they could prove genuine business dealings with so many dealers and other people that the genuineness or otherwise of the picture would be merely an "art controversy." Furthermore, the genuine pictures and genuine dealings with dealers act as a "bait."

Much of their bogus stuff has been copied from the genuine and signed with a forged signature.

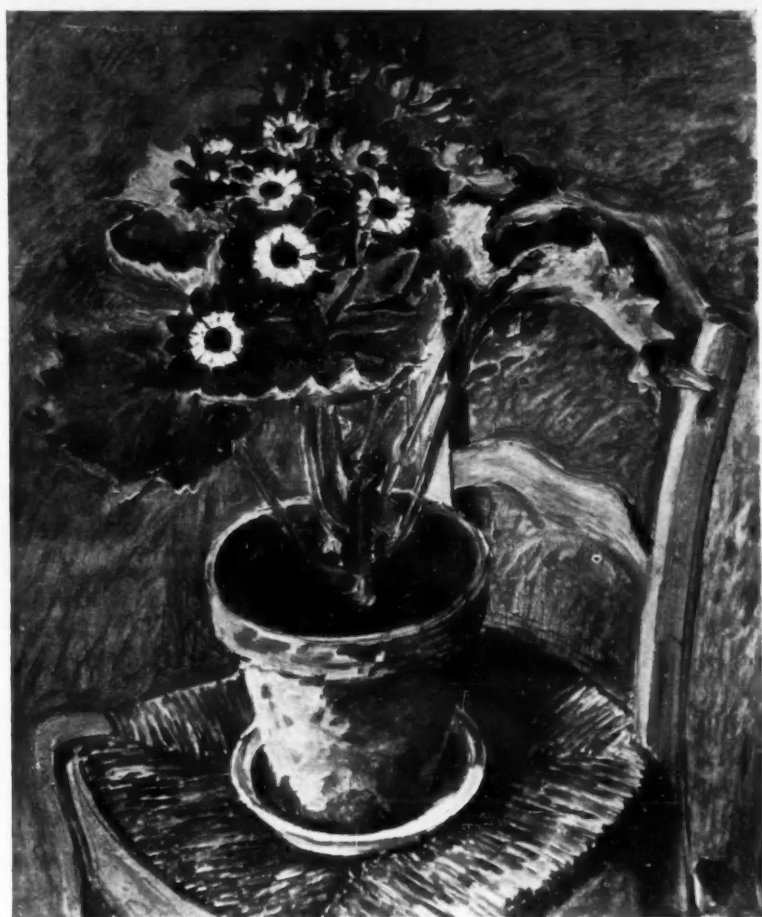
(From the *Daily Mail*, London)

WASHINGTON FIND IS REPORTED IN LONDON

LONDON.—A long-lost Washington picture has been found hidden away in a framing shop off Long Acre, and is going back to America, after an absence of more than a century. Jonce McGurk, whose capture it is, says that he had been looking for the portrait for years. It was painted in 1745 by Savage, and shows Washington with his wife and her two grandchildren.

Word of the discovery reached McGurk one night, and early next morning, hardly before the shutters were down, he arrived at the picture-framing shop. As soon as he saw it, he knew it was the picture he and other American collectors had wanted—and the quest of a lifetime was ended.

The foregoing notice has been reprinted from the *London Daily Graphic* of June 25th. Evidently some error has been made, since in 1745 Washington was only thirteen years old. Savage is reported as active in New York and Philadelphia in 1789-90, and there is a pencil portrait of Washington by him in the collections of Harvard University.—Editor.



"CINERARIA"

By AUGUSTUS JOHN

Exhibited at the New Chenil Galleries, London

H. VAN SLOCHEN IS DECLARED BANKRUPT

LONDON.—The first meeting of creditors was held at Bankruptcy buildings, on June 7, under a receiving order made against Mr. H. Van Slochen, late of Kingsbury House, King street, St. James', S. W. The order was made on the petition of B. Lipton, Limited, creditors for £159. Proofs of debt for £3,808 were received, including one for £3,000 by Mr. F. S. Salaman, as trustee in bankruptcy of A. E. Tait.

The debtor was the defendant in an action heard recently before Mr. Justice McCardie and a special jury, in which Mr. Salaman, as Mr. Tait's trustee, was awarded judgment for £3,000 in respect of his claim to a share of profits on a Franz Hals picture which was purchased for £200 by the debtor, on the introduction of Mr. Tait, and was sold for £12,500.

Mr. D. Williams, Official Receiver, reported that the debtor had not surrendered to the proceedings, and was believed to be in America. A resolution was passed for Mr. F. S. Salaman, C.A., 1 and 2, Bucklersbury, E.C., to act as trustee and administer the estate in bankruptcy.

DA VINCI DRAWINGS SOLD AT SOTHEBY'S

LONDON.—At Sotheby's on June 29th there was a sale of drawings by the Old Masters yielding £9,426. The set sent by Lord Brownlow included several by Rembrandt; a powerful sketch in pen and bistre of village buildings among trees, 5¼ in. by 11 in., bringing as much as £1,550 (Duveen), a sum which would have easily saved Rembrandt from his sad bankruptcy. Another very interesting Rembrandt drawing was a conv in pen and ink and bistre of an Indian miniature portrait of the great Shah Jehan, for which the Duveens gave £680; and a third Rem-

brandt drawing of a crouching lion, somewhat similar to that which brought £440 in the Locker-Lampson sale 1923, fetched £620 (Colnaghi). The Hon. Holland Hibbert's pair of drawings, by Leonardo da Vinci were acquired by Mr. Gerald Agnew, "The Ermine as an Emblem of Purity" reaching £800, and a sheet of studies of horses and riders, £760, with Mr. James Spencer Payne as the underbidder. The Comtesse de Beugnot's collection of drawings sent from Paris contained several by J. A. D. Ingres (1780-1867), and one of the French master's classical studies for the Louvre ceiling-painting of the Apotheosis of Homer was bought at £100 by Mr. Campbell Dodgson, of the British Museum and Contemporary Art Society. As much as £440 was given by Mr. G. Walter for a seated lady's portrait in pencil, 1834, and the Colnaghi's paid £310 for the pencil portrait of the engraver Tauriel, made in Rome, 1819, and £300 for the pencil sketch of the artist, and his first wife, 1830. Lastly a sheet of studies by Antoine Watteau in black and red chalk realized £760 (Agnew). In the Max Bonn sale, 1922, when the franc was more cheerful, three Watteau studies of a negro's head, on one sheet, soared to £3,200.

In an adjoining room the remainder of Lord Burgh's library included a collection of portraits by French engravers serving as extra illustrations to the letters of Madame Sevigné, £850. A set of English engraved portraits for Horace Walpole's "Royal and Noble Authors of England," brought £220, and the Earl of Macartney's account of his embassy to China, similarly enlarged, £245. Mr. Maggs gave £500 for a collection of separate poems, etc., emanating from Walpole's Strawberry-hill Press, eked out with drawings and engravings; and, as showing the enhanced value of old maps of London, two manuscript plans by Richard Newcourt of the City before the Great Fire, and two for rebuilding the City, reached £50 (Rimell).

Auction Reports

CARMICHAEL COLLECTION

Sotheby's—The Collections formed by the late Lord Carmichael of Skirling were sold at Sotheby's on June 8-10, bringing a grand total for the three sessions of £48,347/5/6. Important items and their buyers were:

- 46—Set of three Queen Ann candlesticks, London, 1713. Wt. 79 oz. Fourth ditto to match, modern. And four nozzles; Crichton Bros. £100
- 56—Set of 4 entrée dishes and covers, London 1795 (2) and Edinburgh, 1795. Wt. 141 oz. 7 dwt.; Crichton 148
- 67—George II salver with arms of John, Earl of Hyndford. London, 1747. Maker, Wm. Peaston. Wt. 83 oz. 4 dwt.; Anstruther.. 145/12
- 69—Queen Anne tankard with domed top, London, 1713. Maker, Henry Greene. Wt. 42 oz. 9 dwt. Dr. Borenus 178/5/9
- 73—Charles II oval toilet box, with arms of Offley. London, 1662. Maker's mark, H. B. Wt. 14 oz. 1 dwt.; Crichton 196/14
- 74—Set of four Lamerie candlesticks, with arms of James, second Earl of Hyndford. London, 1733 (2), 1734 (2). Maker's mark, Jackson. Wt. 84 oz. 18 dwt.; Crichton 416/2
- 166—Pair of "Opus Anglicanum" panels, silk and gold thread, on crimson velvet. The Annunciation and St. Margaret and St. Catherine of Alexandria. Each 10 in. sq. English, ca. 1300, Partridge 560
- 178—Black and gold lacquer cabinet; Mrs. Roddick 135
- 182—Hippopotamus, 3½ in. long, in black stone. Egyptian XIIth dynasty; Borenus 155
- 192—Horn, Priest of Amen, in black stone. 16 in. high. Ptolemaic; Rosenbach 105
- 255—Ushabti, 9¾ in. high, in bronze, of Hesmeref. Egyptian, late XVIIIth dynasty; Howard Carter 610

- 256—Figure of Khnum, 5½ in. high, in bronze. Egyptian, XXVth dynasty; Hindamion 165
- 257—Figure of Anhur, 10 in. high, in bronze, inlaid with silver. XVIIIth dynasty; Morgenson.... 430
- 267—Royal Figure of Mut, 2¼ in. high, in gold. Ptolemaic or XXVth dynasty; Bois 195
- 321—Figure of Seilenos, 14 in. high in bronze. Greek, IVth or Vth Century B. C.; Brunner 330
- 331—Mirror, 13¼ in. high, in bronze, supported by figure of a Lasa. Etruscan, from the Forman Collections, Bennett 600
- 336—Bronze handle, in form of lion. Byzantine, Vth Century A. D. From the Pozzi Collection; Rosenbach 330
- 364—Intaglio, oval, 17 mm. by 13 mm., in yellow sard, engraved with Hermes. From the Marlborough Collection; Ricketts 200
- 390—Flattened rectangular case of cuir bouilli, dyed crimson, with arms of Borso d'Este, Duke of Mantua. Italian XVth century; Schwerdt 120
- 391—Despatch box, covered in leather, with arms of Louis XIIIth and Anne of Austria. French, early XVIIth century; Joubert 120
- 393—Bowl of chalice, of gilt copper, decorated in champlevé enamel, with half-length figure of Christ, blessing and three half-length figure of angels, holding crosses. Lotharingian, end of XIIth century; Binno 1500
- 394—Plaque, copper, decorated in champlevé enamel. Christ on the Cross between the Virgin and St. John. Rhenish, late XIIth century; Binno 540
- 395—Panel, of gilt copper, in champlevé enamel, with the face of Christ within a square compartment. Mosan, XIIIth century; Selgman 150
- 396—Knob from a processional Cross or Shrine, of silver gilt. School of the Meuse. Middle of XIIIth century; Drey 110
- 397—Plaque of champlevé enamel, the two spies returning from the

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PORTRAIT OF MRS. HERBERT D. LLOYD By ALFRED HOEN
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- Promised Land. Mosan, ca. 1250; Binno 145
- 412—Two Medallions, decorated in champlevé enamel, with knights in full armor on horseback. English or French, XIVth century. Seligmann 420
- 415—Triangular pendant, containing pierced ivory reliefs against an enameled blue background. Verso an engraved and enameled relief of Christ on the Cross. French or Italian, XIVth or XVth century. Durlacher 210
- 433—Base or stand for a Cross, of gilt copper. Two standing angels. Rhénish, first half of XIIIth century. Drey 2000
- 434—Angel, seated, gilt bronze. Supporting figure from shrine. French, XIIIth century. Durlacher 350
- 439—Reliquary of rock crystal, with gilt copper mounts. XIVth century. Durlacher 100
- 444—Shrine, in form of casket, gilt copper, compartments engraved with saints, Italian, 1446; Joubert Virgin and Child, statuette in ivory. French, XIVth century, crown modern; Burg 115
- 451—Coat of arms in della robbia ware, with two putti as supporters. Troscia family. Possibly by Benedetto Buglioni. Variant in Castello di Buggiano Alto. Purchased from Bardini; Permain 620
- 467—Medallion of Virgin and Child, enameled in terra cotta. School of Andrea della Robbia; Brino 200
- 468—Medallion, bust of St. Anne, enameled terra cotta. School of Andrea della Robbia; Earwicker 190
- 469—Bracket. Cherub, supporting an oblong panel. Enameled terra cotta. School of Andrea della Robbia; Brino 145
- 470—Tabernacle, containing gesso casting form Donatello plaque of Virgin and Child, surrounded by painted decorations. Florentine, early XVth century; Durlacher 300
- 472—Medallion of white marble. Naked child holding shield, crowned with eagle. Incised with letters A. A. Florentine. Second half of XVth century; Drey 155
- 480—Bronze bust of Child. Florentine, XVth or XVIth century; Durlacher 240
- 484—White marble fragment of infant Christ, supported by hand. French, XVth century; Durlacher 560
- 485—Pair of illuminations, framed as diptych, representing St. John the Baptist with saints and the Virgin and Child with angels. From collection of Marchioness of Graham. Beckford arms on verso; Quaritch 700

A. S. DREY

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- 59—A group of Polish lovers, wearing ermine-trimmed costumes. 6 1/4 in. high. Speelman 81/18
- 61—The Masons, Augustus the Strong and his Chancellor. 9 in. high. Julius 220
- 77—Louis XVI mantel clock, in ormolu case, by Villard. 25 in. high. Blumenthal 78/15
- 81—Old Dresden group of Lovers, with two cupids, under a tree. 7 3/4 in. high. Connor 136/10
- 87—Old Dresden Tea and Chocolate Service, signed G in gold. Thirty pieces. Blumenthal 94/10
- 93—Fifty-eight Old Sevres Plates, painted with groups and spray of flowers. 9 3/4 in. diam. MacDowell 79/16
- 97—Fulda Standing Figure of a Girl, with outstretched arm. 5 3/4 in. high. McDowell 115/10

HORNE ENGRAVINGS

Sotheby's, London.—The sales of the first two days of the dispersal of the collection of old engravings formed by the late Henry P. Horne, reached nearly £9,000. One of the most remarkable features of the sale is the difference between the prices which Mr. Horne paid for the engravings and the prices realized for them at this sale. The collection was formed between the years 1864 and 1920. The most remarkable advance was for number 326 of the catalogue, Plate 13 of Wheatley's Cries of London, "Turnips and Carrots Ho!" engraved by T. Gauguin. Mr. Horne paid £11.0 for this print. It sold on June 23rd for £190. Instances of quadrupled value were common and in many cases the prints brought twenty and thirty times the amount which Mr. Horne had paid. Some of the important items were:

- 1—Amelia Elizabeth, Landgravine of Hesse, by Ludwig von Siegen. £160
- 5—Head and Shoulders of a Woman, by Prince Rupert 330
- 30—Charles II. Said to be the first mezzotint engraved in England. By William Sherwin 330
- 126—Mrs. Davenport. John Jones after G. Romney 530
- 145—Mrs. Carwardine and Child. John Raphael Smith. After G. Romney. 280
- 151—Tayadaneega. After G. Romney. 135
- 153—The Promenade at Carlisle House. By and after J. R. Smith. 300
- 156—Th. Fruit-barrow. After H. Walton 220
- 182—Le Baiser envoyé. After J. B. Greuze 98
- 207—Master Richard Edgcombe. After Sir Joshua Reynolds. 70
- 213—Lady Hamilton as a Bacchante. After Sir Joshua Reynolds. 100

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- 223—Mrs. Pelham. After Sir Joshua Reynolds 94
- 226—The Rev. Richard Robinson, Archbishop of Armagh. After Sir Joshua Reynolds 73
- 234—Colonel Tarleton. After Sir Joshua Reynolds 260
- 276—An Officer of State. William Pether 120
- 323—Private Amusement. Public Amusement. William Ward 22
- 324—Cries of London. Francis Wheatley 175
- 325—Cries of London. Francis Wheatley 185
- 326—Cries of London. Francis Wheatley 190
- 348—John Breughel. Sir A. Vandyck. 135
- 352—Foire de Village. C. M. Descourties 140
- 354—Les trois sœurs au Parc de St. Clou. N. Lavreince 188
- 363—A View on the Highgate Road. James Pollard 88
- 372—The Fruit-barrow. Glass Picture. 96

Decourcelle Collection

PARIS.—The sale of the Decourcelle Collection, being the most important in modern pictures of the season, took place on June 16th, bringing in a total of 2,158,770frs.

The prints of Forain were disposed of at record prices: "Pieta," 12,500frs.; "C'est Fini," 15,000frs.; "Après l'Apparition," 16,000 frs.; "L'Imploration," 16,200frs. A picture of the same artist, "Les Couillises de l'Opéra," made 70,000frs.

The highest price was obtained for

Renoir's "Portrait of Claude Monet," which Messrs. Durand-Ruel obtained for 225,000frs., and his "Repos après le Bain" was bought for 96,000frs.

A bid of 100,000frs. secured Dammier's "Le Liseur," while 50,000frs. was paid for Miss Cassatt's "L'Enfant Blonde," and 44,000frs. for Bonington's "Place à Arras."

The pictures by Toulouse-Lautrec were knocked down at prices which had never before been seen: "La Danseuse en Scène," 221,000frs.; "La Goulue et sa Sœur," 65,000frs.; "Femme en Mauve," 70,000frs.; "Le Premier Mailot," 88,000frs.; "Portrait d'Alfred la Guigne," 96,000frs.; "La Femme au Nœud Rose," 63,000frs.

Leverhulme Collection

LONDON.—The recent sale by Messrs. Frank, Knight and Rutley of paintings, porcelain, furniture and drawings from the collections of the late Lord Leverhulme brought over £50,000 for twelve sessions. The "Lock of the Stour," by J. Constable, brought 200 guineas; "African Hospitality and the Slave Trade," by George Morland, 490 guineas; "A View of Richmond," by Scott, 220 guineas.

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Studio Notes

Ossip Linde and family are in Montreal, Canada, from whence they will sail for Europe. They expect to be gone two years.

Hubert Matthieu has returned to his summer home at Lyons Plains, Conn., after spending the winter in New York.

Mr. Robert Vonnob returned recently from a three-months' trip through Italy and France. He will spend the summer at his place at Pleasant Valley, Lyme, Conn., in preparation for an exhibition of his recent work to be held at the galleries of Durand-Ruel in November. He has also been commissioned to paint the portrait of Dr. Edward L. Keyes of New York.

A painting of a Charleston, S. C., garden by William P. Silva has recently been purchased by the French government for the State Collection.

Elinor M. Barnard has left New York for Nantucket where she has portraits to do this summer and hopes also to do much out-door watercolor study.

Mr. and Mrs. Fred W. Wright, of 15 West 67th Street, recently returned from their five-months' cruise around the world. Mr. Wright will be busy in New York with portrait orders during the summer.

Harriet Blackstone is again in her studio, 222 West 23rd Street. For the past three months Miss Blackstone has been painting in the south. A portrait group of four for the family of Horace L. Hilghman has just been completed.

J. George Stacey of Geneva, N. Y., has returned from Europe and will spend the summer in Provincetown as usual.

Mr. Eben F. Comins has closed his Washington Studio and gone to East Gloucester for the summer.

CHICAGO

A group of paintings from the brushes of prominent American artists will be shown in the Art Institute, in one or two galleries especially set aside for them in the East Wing of the museum. This exhibition will open July 15 and continue until September 15. There will be four canvases by George Pearce Ennis, of coast scenes in New Foundland and on Passamaquoddy Bay; six by Edmund Greacen, of beach scenes and studies of the nude; four by Herbert Meyer of decorative and fanciful themes; two by John E. Costigan, of his delightful pastoral scenes, and one by George Elmer Brown, a large canvas 50x60 inches, entitled "Solitude."

The dedication of the monument to Father Marquette, the French Jesuit priest, who was among the first of the great men to bring civilizing influences to bear upon the Indians on the American continent, will take place on Tuesday, July 20, at 11 o'clock in the forenoon. Cyrus McCormick, Jr., will preside and officially present the monument to the West Park Commissioners. Dr. John Dill Robertson will accept the monument on behalf of the Board. The principal address will be given by Judge James H. Wilkerson whose subject will be: "Marquette, the Pioneer of New France." The monument is being placed by Holabird and Roche, architects, at Marshall Boulevard and Twenty-fourth streets. Hermon A. McNeill the sculptor was given the commission some time ago by the Trustees of the Art Institute, who are also administrators of the B. F. Ferguson Monument Fund. In regard to the preliminary work undertaken with reference to the monument Mr. McNeill writes from his studio at College Point, New York: "At the start of this movement for a statue of Marquette I understand that some fifteen thousand school children signed a petition which was sent to the Art Institute asking for such a statue and that this portion of our history is well taught in our public schools seems to me evidenced by a visit to the school adjoining the spot where the monument is to be located (The Harrison Technical High School.) On being taken by the principal of the school through the class rooms and asking in one of the rooms if any one knew about Marquette every hand went straight into the air. The principal picked one of these youths at random and the student's response startled me for the accuracy, clearness and conciseness with which the history of Marquette was given. After that youth had finished another hand shot into the air and this student added still more detail regarding Marquette's history. The principal said that a goodly proportion of the children in the school were foreigners and had a great desire to know about America."

Two of the most interesting objects of art to be noted in the room set aside for new acquisitions in the Art Institute are

marble fragments from the collection owned by Dr. Jacob Hirsch of Geneva, and which it is hoped some friend of the Art Institute may purchase and present to the museum. One is a high relief of a young fighting warrior, a Hellenic work of the second century B. C., and while the sculpture was actually made at that time, the artist took his model or inspiration from a period earlier by five hundred years. The Hellenic period was, in one sense, a revival or renaissance of the art of the sixth century B. C., with its more or less archaic forms. The treatment of the marble fragment of the youthful warrior shows the head to be slightly archaic, but his tunic is in the style of the new naturalistic manner. The other marble is in a much more finished style and shows a bearded warrior with shield adjusted in place on his left arm while the right arm is upraised, but the forearm is missing. The expression is that of a contemplative man rather than that of a fighter. It is a work of great merit, of the period just beginning the great age of sculpture. The two fragments were found in the harbor of the port of Salamis, and clearly show the erosion of water and also carry the addition of many sea shells which have become so firmly attached to the marble that they appear to have been chiseled there by the original sculptor, whose identity is unknown. Those rare and extremely valuable marbles are for sale by Dr. Hirsch. Owing to their genuine value as works of art, they should be highly desirable as additions to the collection of original Greek sculpture in the Art Institute, and it is hoped some friend will come forward and make this result possible.

BALTIMORE

Paintings belonging to the Peabody Institute, private owners to the permanent collection of the Baltimore Museum of Art constitute the principle factor of the summer exhibition at the Museum.

This exhibition will continue during the remainder of July. The Museum will be closed during August, and will re-open for the fall season after Labor Day.

In addition to the paintings shown in the main picture gallery, there are being displayed in Gallery B a collection of Japanese scroll paintings lent by Miss Eva G. Baker and Mrs. J. Paul Baker. The exhibition furthermore comprises Chinese porcelains lent by Joseph P. Smythe, porcelain and stoneware lent by Miss Amy Eleanor Hull, and several pieces of rare Lowestoft, heirlooms belonging to Miss Elizabeth Carlos Hull. Miss Sarah Ireland has lent a carefully selected group of Japanese Prints.

PROVINCETOWN

The opening of the twelfth annual summer exhibition at Provincetown, on July 12, marked the formal opening of the art season there. The collection of oils, watercolors, etchings and woodblocks reveals a decided variety of technique and schools. After a heated discussion at the first meeting of the members of the Art Association held in late June, the Modernists were given representative members on the jury which was composed of Charles W. Hawthorne, George Elmer Browne, E. Ambrose Webster, Gerrit A. Beneker, William L'Engle, Sarah Monroe, Tod Lindenmuth and the director, Harold Haven Brown.

The exhibition is the most interesting held in some years; members from various parts of the country having sent examples. All the regular summer artists are represented: Hawthorne, George Elmer Browne, Ambrose Webster, John Frazier, Donald Witherstine, Ross Moffitt, Charles Kaeslau, Sarah Monroe, Tod Lindenmuth, Blanche Lazzell, Mary Kirkup, Ellen Ravenscroft, Catherine Liddell, J. Knauth, Jerry Farnsworth, Helen Sawyer, Gerritt Beneker, E. Ambrose Webster, Arnold Slade and many other equally able painters. A feature of the exhibition which has been favorably commented upon is the portrait of Mr. G. Corea painted by the rising young portrait painter, Henry Henche, who has recently returned from the West where he had a busy season with portrait work. A landscape painted in South America by Harold Browne, son of George Elmer Browne, brought a new note into the show and was favorably received. Browne spent two years painting and teaching in various parts of South America and attained rare success.

At a meeting of the Sail Loft Club the following officers were elected: Lula Merrick, president; Mary Kirkup, vice-president; Jessie Morse, secretary and Blanche Lazzell, treasurer. The club has planned unusual activity for this season, there will be regular exhibitions throughout the season, entertainments every

Monday evening, card parties, auction sales of pictures and lectures.

Charles Kaeslau, who spent some months in Gloucester, Virginia, painted the portrait of Mrs. Thomas Greenleaf Blakemen while there and later Mr. W. C. Hayes at Westerly, R. I.

The art schools opened July 5th with Hawthorne in the lead with over a hundred students at the beginning of the season. George Elmer Browne also has a large class and E. Ambrose Webster who has been in Provincetown since early spring, has his usual quota of loyal followers.

Frank Carson, who spent the winter in Boston, has returned to Provincetown for the summer and has opened his studio on Commercial street, where he is showing a collection of recent watercolors. Peter Hunt, mural painter and decorator, is showing an unusually interesting collection of all kinds of antiques gathered in various parts of the world. Austin Dunham, who spent the winter and spring in Europe collecting rare objects of art, is showing some unusually fine specimens at his Sea Chest gallery. The Art Association ball will be held at the Town Hall, August 13 and the Beach Combers' ball will follow about one week later.

Arnold Slade, who has been occupied for several months rebuilding his unique studio which he converted from one of the oldest Methodist churches in the country, has finally completed the work. It is one of the largest and most interesting studios in America, with spacious gallery, etching room and everything that goes with a perfectly proportioned studio. It is situated on a high knoll at Truro, Mass., and commands a beautiful view of the surrounding country and harbor. During the winter he painted portraits at Attleboro and other cities of Massachusetts.—L. M.

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LONDON

The chief event of the past few weeks in the art world has been the advent of the Epstein show at the Leicester Galleries. I doubt if there is any personality that is able like Epstein to hold successive shows, all differing so much from one another in general character and technique. While one's complaint in so many quarters is that both sculptors and painters tend to repeat themselves, to hash up old successes and to rest upon already achieved laurels, our contention with regard to Jacob Epstein is that he does not dwell long enough on any particular stage, that he is too ready to dart off upon side tracks without having sufficiently explored the main road, and that no sooner does he give promise of having embarked upon

some definite plan of attack, than lo and behold, he is off again following some quite other trail.

There is very considerable power in everything that is included among the fourteen bronzes and indeed it would appear that the sculptor is principally interested in conveying an impression of rude strength rather than of impressing the imagination by means of beauty. In some cases, especially in his self-portrait bust, the surface quality is distinctly unpleasant and one fails to see exactly the aim of it. The bronze has been given the ugly inequality of a clay model in its early processes, an inequality which does not tend to a pleasing play of light, or indeed, so far as is visible to the ordinary eye, serve any very useful end. His beautiful Indian model, Sunita, as interpreted in the

three bronze versions of her, has been deliberately deprived of intrinsic beauty, and given in its place, the appeal of exoticism. Exaggerations of eyes and lips have become sort of formula in the latest models, with the result that the heads take on the semblance of some Greek mask rather than presentations of living persons. The "Mystery Woman" turns out to be a full-length of a potential mother, with hands curiously clasped in front of her and body posed with a strange listlessness and limpness. It is at once an unconvincing and yet arresting bit of work. One asks oneself what it is that it is intended to convey, yet with the uncomfortable suspicion at the back of one's mind that in all probability it isn't really inspired to convey anything much at all. It is just this trait that in so much of Ep-

stein's work renders it in the long run disappointingly unsatisfactory. In another room Laura Knight is showing a number of strikingly able etchings and aquatints. There is a vitality in all she touches which is rare; she seems to extract the last ounce of significance out of everything that she attempts, whether it be a ballet girl making up her face or a mother tending her child. Quite the most interesting woman artist in England today.

When the Augustus John Exhibition migrates from the Chenil Gallery to America, which will happen quite shortly, New York will enjoy no chance of acquiring his "Princess Bibesco," for it has already met with a purchaser. Indeed the sales have been remarkably good, so that several substitutes will need to be provided. In this there is

not likely to be any difficulty, for John is a prolific and productive genius.

The authorities at the British Museum have conceived the excellent idea of issuing a Quarterly Magazine, which is to take the place of the far less readable annual Parliamentary return. It will describe and illustrate all the principal acquisitions proper to each quarter and give the world an opportunity of studying not alone the merits of purchases, but also of those important gifts and bequests made by public-spirited citizens. Medieval bronze bowls, rescued from our own river-beds, silver taken from Chinese tombs some three thousand years ago, gold coins found in Egypt and belonging to the earliest type known, figure among last quarter's harvest and are described with the rest in no dry-as-dust manner but in a way which rivets the imagination and chains the attention.—L. G. S.

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DRESDEN

The Dresden International Art exhibition is important not only as an artistic event of the first order, but also for the fact that it is the first international arrangement to take place in Germany since the war. Dresden's reputation as an art centre will be freshly confirmed and strengthened through resuming traditional activities in the field of art, which are well apt to draw the interest of art lovers from all over the world to this representative and select show. This accumulation of about one thousand pieces of painting and sculpture differs conspicuously in one respect from similar arrangements: it does not present that terrifying and deadening atmosphere of row after row of pictures, but gives through a carefully and judiciously chosen assemblage and a clear and well proportioned disposition, enjoyment without stint. Director Posse of the State Gallery in Dresden is responsible for the selection of the works of art; he has achieved the feat of bringing before us the best and most significant examples of contemporary art production, excluding anything of solely academic or official merit. The architectural renovation of the exhibition buildings and the interior decoration is due to Professor Tesse, whose refinement and sure taste is evidenced through this arrangement.

The collection of American art, which has been put together by Dr. William R. Valentiner, director of the Art Institute in Detroit, meets with great interest, as it is the first time that contemporary American artists have been shown in Germany. The nineteen works by seventeen artists can of course give but a general idea of the modern trend across the Atlantic, but even in this minority are revealing implications of the relationships which, in spite of the big water, have been established between artistic America and Europe. The Post-Impressionistic movement and its initiator, Cézanne, who was to become the father of modern art, have obviously exerted a far reaching influence. Far from having a negative intonation, this statement results for the European beholder in a sympathetic reaction towards these offerings, creating an atmosphere of understanding and just appreciation. Albeit among these works there is nothing that makes for sensation, or calls forth a thrill, they are no doubt comparable to the best that is produced in European countries. Rockwell Kent's "Snowy Landscape" is painted in an ample yet delicate manner and renders a peaceful mood with much precision and true feeling for atmospheric effects. "Lotus" by Joseph Stella exerts a curious fascination through exquisite colors and a somehow symbolic treatment of the subject matter. A work by Charles Scheeler is conspicuous for its color-scheme, resulting in particularly fine effects; a gray wall is well contrasted to the variegated tints of a gaily flourishing garden. A. B. Davies is represented by one of his compositions ap-

pealing through a romantic note, embodied in the strangely alluring figures grouped in the foreground, which are effectively set off from the distant "Sierra Hills." A very good example of the soundness and sureness of the modern trend is Samuel Halpert's "Red Curtains," painted in a broad and handsome manner and also Maurice Becker's "Indian Women" is a very vigorous and colorful piece of design. Jules Pascin is no new-comer in Germany, the delicate and graceful sweep of his delineation is particularly his own. Represented are further Bryson Burroughs ("Elopement of Helena"), William Glackens with a "Portrait of a Child," filled with great intensity; Leon Kroll, "Nude"; Walt Kuhn, "Girl with Red Hair"; Alfred Maurer with a vigorously brushed in panel in red and green. Walter Pach's "Spanish Dancers," the property of the Metropolitan Museum, is a small but alluring work through its peculiar angularity and austerity. Mention must still be made of Maurice Sterne's work: a girl reposing on a rocky bank amidst a peaceful landscape. "Beach" by Maurice B. Prendergast is ingratiating through easy touch and charm; John Sloan, "Sisters," Max Weber, "Still Life," testify to a high standard of workmanship.

The collection of French paintings harks back to standard works of the XIXth century, such as Delacroix "Samson and Delila," Corot "Portrait," Manet "Milliner" and "Portrait of Judge Jouv," several exquisite examples of Renoir's art and so forth and gives evidence of the richness and overwhelming fecundity of French art of the XIXth century. In fact this exhibition is a striking proof of French superiority in matters artistic, it offers a unique opportunity to revel in the splendor and brilliance of half a century of great art, for contemporary production is represented by Matisse, Utrillo, Braque, Delaunay, Laurencin, Vlaminck, Derain and so forth. Any and each of these exhibits would warrant a longer study than we can give, but suffice it to say, that the hundred or so paintings assembled in this group hit an exceptionally high level.

Belgium's art production arouses much interest, which centres upon James Ensor's works, richly decked out in brilliant colors, supporting his phantastic symbolism, while numerous other examples of Belgian art distinctly verge towards a modernistic interpretation. This is not to be wondered at as Belgium's next door neighbor has bestowed on us the great, great genius of modern art—van Gogh, whose towering and perfectly amazing gifts can best be gauged by half a score of his most important achievements, here assembled. Farther in the North there is still another painter whose work have the stamp of eternity, the intensification and marked power of a great personality: Edward Munch, Norwegian's "Wizard of the North," represented by a series of extremely characteristic works. Sweden's and Switzerland's artists were lately shown in Berlin in such representative assemblages, duly and extensively appreciated that further enumeration is superfluous.

A dozen paintings by English artists give but a slight idea of this country's art activities, though shown by some of her best men, namely Augustus John. Walter Sickert, Duncan Grant, Roger Fry and so forth.

A focus of interest is further the room devoted to Spain and that on account of Picasso's works, the versatile, who shrinks from no task, the metamorphic wonder. Juan Gris participates in the general attention given to this section.

The Slavic countries—Poland, Czechoslovakia and Russia are sharing in due proportion the undertaking. The first named with a small rather uninteresting show, Czechoslovakia impresses primarily through plastic work by the late Juan Stursa, while Ivan Mestrovic represents with two sculptures Yugoslavian art. Russia displays several works by her modernist Marc Chagall, but offers likewise examples of the Parisian classical trend in contemporary Russian art. A. Archipenko is her sculptural exponent. Hungary presents herself in diversified appearance. Constructivist works (Mololy-Nagy) are shown by the side of more conventionally drawn designs.

Denmark and Finland have each several characteristic works to their credit, while the Italian group does not live up to the artistic tradition of this country. The small room granted to Austria has a work by G. Klimt in his well-known decorative manner as central point and contains further paintings by the late E. Schiele, by A. Faistauer and Max Oppenheimer and as a special asset a large bronze by A. Hanak.

It remains to review the German section, which has been conceded a comparatively large portion, comprising as it does approximately 400 items, including a group of artists of Dresden origin. For Germany this is an occasion of transcendent importance to showing her share in the establishment of the Impres-



"CAT" By EUGENIE SHONNARD
Shown at the Allard Gallery, Paris

sionistic and Post-Impressionistic movement and it appears legitimate, that three rooms have been granted to the display of works by the towering figures: Liebermann, Corinth, Slevogt, as exponents of Impressionism. Though it must be admitted that this array of brilliant paintings carries off the situation, this exhibition nevertheless is a triumphant vindication for the Post-Impressionistic school as well. Enthusiasm for this kind of art naturally is bound to personal taste and inclination, but there can be no variance as to the artistic value and esthetic significance of the output of these modernistic painters. Works by Otto Dix, Karl Hofer, August Macke, Franz Marc, Lionel Feininger, Christian Rohlf, Emil Nolde, Max Pechstein, Albert Weisgerber constitute a splendid phalanx, which

no doubt is capable of absorbing a great amount of interest. The Dresden group, though numerically a force, does not transcend a solid average basis. The leading men are: Feldbauer, Böckstiegel, Wilhelm Rudolph, Walter Jacob, Fritz Winkler. Sculpture as usual is present in a minority, but nevertheless maintains a conspicuous position. Gaul's bronze animals, Wilhelm Lehmbruck's thoughtful art, Kolbe, Habler, Barlach are all artists of the first water, who impart their works with an unusual quality of suggestiveness.

The opening of the exhibition took place in the presence of an illustrious society of prominent personages and representatives of high office. The opening speeches were delivered by Director Posse and the Saxon Prime Minister Dr. Held.—F. T.

PARIS

Among the many exhibitions of the past season there is one which stands out from the mass and merits more than a brief account, that of the American sculptor Miss Eugenie F. Shonnard which took place at the Allard Gallery. This artist is not unknown in Paris, where her contributions to the Salon d'Autonne and the Salon Nationale des Beaux Arts for the last ten years have won for her not only the admiration of connoisseurs but also the approbation of her confrères by whom she has been elected a Sociétaire, but it is the first time that she has made a personal show. This exhibition which contains not less than sixty works and which reveals an artist in full possession of her talent, has been received with the success which it merited.

While often before works of sculpture one feels like asking why the author chose that special art—the most difficult of all—rather than another, before those of Miss Shonnard one feels clearly that she could not have done otherwise than to become a sculptor, for she was born one. Her first steps were taken in another direction, working at decorative composition under Mucha. One day, handling terra-cotta in a friend's studio, the revelation came to her that she was made to be a sculptor, and she went to work at once. Advice from Rodin and Bourdelle served to guide her; but her only teacher was life which she never

ceased to question and to study with love. That love of life and her feeling for living form give her work an exceptional plastic character which makes it akin to the best examples of Egyptian and medieval sculpture.

Always choosing with sure taste the most sculptural models, Bretons who already seem to be cut out of stone, Indians who look as if God had fashioned them in clay, and animals full of nobility and dignity, she is in sympathy with the most modern tendencies as well as the most ancient—with sculpture which for the past few years has discovered once more that it is above all a plastic art, and not impressionist and sentimental, as too often the best sculptors of the end of the last century believed.

The critics wishing to define a powerful talent are in the habit of qualifying it as virile, which too often means that it is brutal. While her art is very powerful I do not find that the word virile does it full justice for its force is always tempered by a deep sensibility.

The diversity of the materials in which she expresses herself with equal facility is one indication of the mastery of her technic. Whether she represents men or animals in bronze, stone or wood, she always fixes them in their most familiar movement. If she has really understood the Indian, the peasant, the bird, the cat and the rabbit, it is because she has lived with them and been their friend. Her study of wood, stone, bronzes and their patina, and in a general way, the constant appropriateness of the material to the subject treated, indicate what care and love the artist brings to the execution of her work.

Perhaps the magnificent Indians which she has cut in blocks of wood, their noble features and attitudes full of dignity are the highest sculptural expression to which she has yet attained, and one can subscribe to the opinion of Mr. E. L. Hewett, Director of the Museum of New Mexico, who has written:—

"You have interpreted the Indian with rare understanding. You have felt the forces that made this race what it is. What you are producing is what we so eagerly welcome—art that springs from our own soil and is truly American. So I feel that you are making a priceless contribution to the art of our America."

The inauguration of the exhibition took place under auspices of Mr. Myron K. Herrick, Ambassador of the United States, and M. Paul Léon, Director of the Beaux Arts. The latter has done homage to Miss Shonnard's great talent in acquiring one of her most characteristic works for the Museum of the Luxembourg.—H. S. C.

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NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Old and Modern masters.

Art Centre, 65 E. 56th St.—Penham Collection of American Quilts.

The Arden Gallery, 599 Fifth Ave.—Garden sculpture, garden furniture and decorations; photographs of gardens.

Bahcock Galleries, 19 East 49th St.—Paintings, watercolors and sculpture by American artists during summer.

Bachstutz Gallery, Inc., Suite 420 to 431 Ritz Carlton Hotel, 46th St. and Madison Ave.—Paintings by old masters and classical and Oriental works of art (from 7th century B.C. to 13th century A.D.).

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn, N. Y.—Special Summer Loan Exhibition of Modern French and American Paintings, June 12th to September 25th. Art for Children as shown in Modern European Picture Books, Print Gallery, until June 30th. Exhibition of Etchings by Rembrandt and Whistler, Print Gallery, July 3rd to September 30th.

Butler Galleries, 116 E. 57th St.—Decorative paintings.

Corona Mundi, 310 Riverside Drive.—Old masters of the Italian, Flemish and Dutch schools.

Daniel Gallery, 600 Madison Ave.—Exhibition of modern American artists.

Dudensing Galleries, 45 West 44th St.—"Review exhibition."

Durand Ruel Galleries, 12 E. 57th St.—Exhibition of French paintings.

Ehrich Galleries, 36 E. 57th St.—Old masters; Mrs. Ehrich's decorative arts.

Ferargil Galleries, 37 E. 57th St.—Paintings and sculpture by contemporary artists.

Gainsborough Galleries, 222 Central Park South.—Exhibition of old masters.

Grand Central Galleries, 6th floor, Grand Central Terminal—Founders' Exhibition to September 30th.

P. Jackson Higgs, 11 East 54th St.—Chinese bronzes, pottery, sculpture and paintings.

Hispanic Society, 156th St., Broadway—Exhibition of paintings of the provinces of Spain, by Sorolla.

Josef F. Kapp, 910 Park Ave.—Exhibition of XVIIth century Flemish and Dutch paintings.

Kennedy Galleries, 693 Fifth Ave.—Prints by Currier & Ives.

Keppel Galleries, 16 E. 57th St.—Exhibition of contemporary American etchers.

Kleinberger Galleries, 725 Fifth Ave.—Ancient paintings, primitives, old Dutch masters.

Kleykamp Galleries, 3-5 East 54th St.—Chinese paintings, bronzes and sculpture.

Knoedler Galleries, 14 E. 57th St.—American Paintings. Etchings by French and English masters.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by American artists.

John Levy Galleries, 559 Fifth Ave.—Paintings by old masters.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 E. 57th St.—Paintings by American artists.

Milch Galleries, 108 West 57th St.—Special summer exhibition of paintings and sculpture by American artists.

Montross Galleries, 26 East 56th St.—A group of selected paintings by American artists.

New Gallery, 600 Madison Ave.—Paintings and watercolors by modern American artists.

New York Public Library, Fifth Ave. & 42nd St.—Jewish manuscripts.

Pen and Brush Club, 16 East 10th St.—Summer exhibition of paintings by members.

Persian Art Center, 50 East 57th St.—Exhibition of Persian art.

Ralston Galleries, 730 Fifth Ave.—Paintings by ancient and modern masters.

Rehn Galleries, 693 Fifth Ave.—Paintings by American artists.

Reinhardt Galleries—Paintings by old and modern masters.

Schwartz Galleries, 517 Madison Ave.—Prints, mezzotints, engravings.

Scott & Fowles, 667 Fifth Ave.—18th century English paintings; modern drawings.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of important modern French paintings.

Max Williams, 538 Fifth Ave.—Shin models, paintings and old prints.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Selected paintings by American and foreign artists.

Weyhe Galleries, 794 Lexington Ave.—Prints, drawings and watercolors by modern artists.

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